

The School Musician

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Wishing You
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and a
Happy
New Year



DECEMBER

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Joe Gidley
Crown, N.Y.

Editorial Board, National, 1933

Start on page 17



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PICTURE a town with a high school enrollment of two hundred and thirty-five pupils. There are forty students in the music classes. There is but one band and no orchestra. The scene changes. See the same town, now, with a first band of eighty-two players, a second band of sixty, an orchestra of sixty-five, three girls' glee clubs, a boys' glee club, and a grade school chorus. Such was the change which came about through the perseverance of Mr. Otto J. Kraushaar when he took up the music reins at the Waupun, Wisconsin, Public Schools in September 1929.

Mr. Kraushaar is a native of Indiana. After completing his scholarship at Howe Military School in 1917, he enlisted in the Navy Band at Great Lakes, Illinois, under the direction of

Victor J. Grabel. After the war he returned to Howe for post-graduate work, and the following season played with the Canadian Kilties Band. For the next seven years he was supervisor of instrumental music in the La Grange, Indiana, County Schools. During this time he also played bassoon with the Fort Wayne and Kalamazoo, Michigan, Symphony Orchestras and directed city bands at La Grange and Sturgis, Michigan. Then for four seasons Mr. Kraushaar was bassoonist with the Sousa Band, studying scoring and instrumentation with Mr. Sousa, personally. It was in September, 1929, that Mr. Kraushaar left the Sousa Band and went to Waupun as Music Director.

In the four years of directorship at Waupun, Mr. Kraushaar's first band

has placed first in the State Contest in Class B in 1930 and 1931, taking fourth place at the National in 1930. In 1932, as a Class A band, they placed first in the State, and in 1933 they placed in the First Division, Class C, at the National. The orchestra in both 1932 and 1933 placed first in the State.

The Waupun Bands and Orchestras play a series of free concerts on Sunday afternoons each year during the winter months and a series of summer band concerts.

At the present time Mr. Kraushaar is Supervisor of Music in the Waupun schools, director of the Waupun Prison City Band and the Civic Orchestra, a member of the American Bandmasters Association, and secretary-treasurer of the National School Orchestra Association.

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National School Band Ass'n, A. R. McAllister, President
National School Orchestra Ass'n, Adam P. Lesinsky, President
and the American Bandmasters Association for the School Band Field

Robert L. Shepherd, Editor

Executive and Editorial Offices Suite 2900, 230 N. Michigan Ave., Chicago, Ill.

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NO. 4

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The Editor's *Easy* Chair

Let's Dispense a Little Joy

THERE are a few cities in which teachers are not being promptly paid. There are some other towns in which school boards have found it necessary to reduce pay. All of this is unfortunate, and because people would much rather talk of their misfortunes than anything else, it is only natural, perhaps, that the subject is a popular one wherever Bandmasters are brought into conversation.

But it is a bad practice, and one which every thinking person should stolidly gird himself to squelch. Repetition leads to exaggeration, and bad situations are made to look even worse than they really are. Those who are really going along nicely, and they are the vast majority, are thus thrown into a panic of fear and uncertainty; they begin to skimp and save, afraid of what might happen; bills are not paid; business slumps, and the credit of the profession becomes tainted with doubt; paralyzed by fear we invite the very calamity of which we had been so dreadfully fearful.

Let's change all this. Let's let the majority whose conditions are not so bad, do most of the talking. If you think you are in a tough spot, disbelieve that there is either relief or consolation in continually talking about it, generally in exaggerated terms. Try to acquire the habit of being cheerful under adversity as diligently as you have practiced the habit of talking about your adversity. Begin by changing your thinking, and your conversation will take care of itself.

It is my opinion that instrumental music in the schools is at the beginning of its growth; that from a national viewpoint it is definitely and firmly established as a part of our educational system and is not subject to the temperamentality of the unenlightened; and that its future is more promising of happy and prosperous returns for both student and teacher than is any other opportunity in the whole world of music. And if you want to pick a fight with me, just challenge those sentiments.

Playing with Expression

THEY tell me there is a vast difference between observing expression marks and playing with expression. "As a rule," they say, "expression marks are merely indicators of force and have the same relation to a true, emotional interpretation as a contour line on a survey map bears to the actual landscape. And just as a great map reader could picture the sort of country from an examination of contour lines, so a good performer can realize the true, emotional force suggested by the expression marks." But it

seems to me that expression, if it is to mean anything to the listener, must have an emotional origin, and I do not believe any musician could be made to feel much emotion from looking at some familiar marks printed on the music. Those marks may serve to give one some idea as to just what the composer was getting at, but unless one can catch the story he was trying to tell, feel some of that emotion which inspired him to write that very number, one is going to try to play, then it seems to me that the expression is going to be something like that you hear on a mechanical violin.

And isn't there some danger in overworking that phrase "putting in the expression"? Isn't the beginner—a young student—in danger of treating the idea of "putting in expression" as though expression were something like rosettes or ornamental ribbons that had to be pinned on a pretty frock? It seems to me that if I were a teacher I would be inclined to eschew all "expression" playing until the student could at least play notes correctly and get sufficiently far away from the technical processes of playing that he might begin to feel what he is playing for.

A dear friend of mine, now deceased, perhaps many of you remember Clay Smith, had an interesting complex on the subject of expression, one that was very understandable to me. Smithy was a trombonist of Chautauqua fame, particularly noted for his beautiful tone. He could play the simplest things with such expression, such feeling, as to move you from laughter to tears and back again, at the will of his instrument. He acquired that ability by practicing ballads, and the first thing he did was to *learn the words*. Then he would mentally sing the song as he played the number. Clay Smith got results that made him famous. There may be an idea in that,—an idea.

IT will be a great thing for the ensemblists who have the opportunity to take part in that portion of the National Contest this spring to be held at the Stevens Hotel in Chicago during the Music Supervisors 4th Biennial Conference, for it will serve as a sort of "sample" of the main events—the National School Band, Orchestra, Solo, and Ensemble Contests. Many of those music teachers who will be present at the conference have never had the opportunity to personally witness one of these National Contests.

The audience which will attend the concert in the evening following this contest will be a critical one, having the highest ideals of rendition, and, naturally, expecting the very best. Even so, it is not unreasonable to prophesy that, as in the past, many will be amazed at what they hear. We mean, of course, that their amazement will be favorable.

Complete Program of the Third Annual National BAND Clinic

THE annual school band clinic at Urbana has become a national institution. It is presented through cooperation of the University of Illinois and is an integral part of the annual bandmasters' conference and the annual meeting of the National School Band Association.

This winter, January 4, 5, 6, the third of these annual clinics takes place, and it is easy to believe that it will be the best of the meetings so far conducted. The committee has worked eagerly to evolve a program of solid benefit to visiting Bandmasters and with the experiences of four annual conferences behind them, from which to draw for new ideas, this will surely be an event that no school Bandmaster may well risk missing.

The information given in the following program will serve to suggest a good deal of that which is in store for you. There is information, too, regarding hotel accommodations and some other things that you might want to know about.

WEDNESDAY, JANUARY 3, 1934

Forenoon

Organization of the National Clinic Student Band, furnished through the courtesy of the Illinois School Band Association, G. W. Patrick, President. Detailed instructions by Mr. Patrick on Separate Bulletin.

THURSDAY, JANUARY 4, 1934

9:00 a. m.—Registration of Bandmasters in Room 12, Band Building.

10:00 a. m.—Meeting of Officers and Contest Committee in Room 14.

11:00 a. m.—Preliminary General Meeting.

1:00 p. m.—Playing of Class C and D numbers by U. of I. Regimental Band.

2:00 p. m.—Playing of contest numbers by National Clinic Student Band.

4:00 p. m.—Playing of Class A and B contest numbers from 1934 list by U. of I. Concert Band, including the new arrangement of "In Springtime Overture."

6:00 p. m.—Dinner. Arrangements will be made with a dining hall located conveniently to the Band Building for bandmasters to eat together, thereby enabling them to be on time for the evening events.

7:30 p. m.—Continuation of clinical program by the U. of I. Concert Band, including playing of new compositions in various editions, the relative merits of each to be discussed by Mr. Harding, on Friday afternoon.

9:30 p. m.—Round Table Discussion and Smoker, Newman Hall. Raymond F. Dvorak, Chairman.

Topics to be discussed:

1. Brass Instrument Playing, Etc.—W. H. Bickett.

2. Adjudicating Bands — Harold Bachman.

a. Judging sight reading.

b. Uniformity in judging.

3. Presentation of plans for Sousa Memorial Foundation—V. J. Grabel.

4. Lecture and Demonstration on Trombone—Ernest Glover, Assistant Conductor, Armeo Band.

5. Discussion of Qualifications and Problems of the High School Band Director—A. R. McAllister.

6. Movies and Lecture on Football Evolutions—Glenn C. Bainum.

FRIDAY, JANUARY 5, 1934

8:00 a. m.—Demonstration of class instruction, under direction of R. F. Dvorak.

9:00 a. m.—Lecture on the Brass Sextet, including available literature for same, and more desirable instrumentation, by J. I. Tallmadge, with a demonstration by his national championship sextet.

9:40 a. m.—Lecture and Demonstration on the Cornet—Frank Simon.

10:00 a. m.—Artists Quintet, from Bachman's Million Dollar Band, playing all of the required selections for the National Ensemble Festival, and other standard quintets.

11:45 a. m.—Brass sextet from the University Band, playing Mr. Harding's arrangement of Sextet for Brass, by Oskar Bohme.

1:00 p. m.—Playing of Class C and D numbers by U. of I. Regimental Bands.

2:00 p. m.—Business Meeting.

3:30 p. m.—Adapting foreign arrangements for American instrumentation—A. A. Harding.

4:00 p. m.—Military Review in Armory. Playing of Class A and B numbers by Concert Band, augmented by members of the First Regimental Band.

6:30 p. m.—Get-Together Dinner, with short talks by guests.

8:00 p. m.—Clinical concert by National Clinic Student Band.

9:30 p. m.—Election of Officers. (For Saturday's Program and General Information turn to page 30)

COMMITTEES

National School Band Association Executive Committee:

A. R. McAllister, President, Joliet, Illinois.

Ralph R. Rush, First Vice-President, Cleveland, Ohio.

William D. Revell, Second Vice-President, Hobart, Indiana.

H. C. Wegner, Secretary - Treasurer, Waupun, Wisconsin.

Additional Members on Executive Board:

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Samuel T. Burns, Medina, Ohio.

Kenneth Roylance, Salt Lake City, Utah.

Reception Committee:

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Libero Monachesi, Director, Champaign H. S. Band.

Graham T. Overgard, Director, Urbana H. S. Band.

H. F. Frederick, Paxton, Illinois.

Robert Lyon, Streator, Illinois.

G. W. Patrick, President, Illinois School Band Association.

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Raymond F. Dvorak, Assistant Director.

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Herman Truetner.

A. R. McAllister.

Conductors:

Albert Austin Harding, University of Illinois.

Raymond F. Dvorak, University of Illinois.

Graham T. Overgard, University of Illinois.

Guest Conductors:

Frank Simon, Director, Armeo Band, Middletown, Ohio.

W. H. Bickett, Director, Leland Stanford University Band, California.

Glenn Cliff Bainum, Director, Northwestern University Band, Evanston, Illinois.

V. J. Grabel, Director, Chicago Concert Band, Chicago, Illinois.

Harold Bachman, Director, Million Dollar Band, Chicago, Illinois.

Conductors, National Clinic Student Band:

G. W. Patrick, Springfield, Illinois.

A. R. McAllister, Joliet, Illinois.

Paul E. Morrison, Quincy, Illinois.



By the
Arranger
Victor
Grabel

COUNTLESS poets have rhapsodized about Spring. Likewise, many composers have undertaken to portray this alluring season in tone tints. Mendelssohn's *Spring Song*, Sinding's *Rustle of Spring*, Strauss' *Voices of Spring*, Lincke's *Spring*, *Beautiful Spring*, Schumann's *Spring Symphony*, Lacombe's *Spring Morning Serenade*, are but a few of the well-known examples of musical portrayal of Spring. Most of these regard Spring in her more reposeful, serene and tranquil moods.

Carl Goldmark seems, however, to contemplate *Spring* with a sense of drama. He presents *Spring* as being vigorous and energetic—as a season of conquest, activity and growth. It is only after *Winter* has been subdued and driven from the land that we may see the buds appear and hear the song of birds.

The overture is written in scherzo form, without any slow introduction. With vigorously reiterated chords in the horns and lower clarinets to set the pace, the principal subject enters at the close of the second bar—this theme occurs repeatedly throughout the overture in many changes of key.

See the allegro phrase on following page.

This energetic subject might almost indicate the last stormy farewell of the departing *Winter*. This section reaches a climax at 2 and subsides momentarily to a quieter mood in which various melodic voices enter one after another as though to indicate the first awakening of sleeping *Nature*. At 3

A Discussion of Goldmark's Overture IN SPRINGTIME

Class A Required Number, National Band Contest

the opening theme is brought back in flute and first clarinet. Note how this is answered in turn by the horn and trumpet.

At 7 we hear for the first time the second subject set forth by the clarinets (in the dominant). They are quietly joined by the flutes, then by the oboes, with a solo horn joining in to sing the praises of the returning warmth and gladness of Springtime.

See the dolce phrase below.

In the fifth bar after 8 a contrasting subject is introduced—a waltz-like figure, which might indicate that the children had come out in the open and were merrily dancing. Overhead, in the tree tops, the birds apprise us of their arrival—their song being allotted to flute, oboe and clarinet. At 10 a lovely theme is presented by flute and oboe, as the childish voices were now joined in song.

At 13 the tempo becomes more spirited as we hear two groups calling back and forth to each other. At 15 the principal theme and the waltz-like melody are combined in counterpoint

as though the two groups had joined but each was still singing its own song. The twittering of birds is heard softly in the flutes.

After considerable transitional matter, the opening theme is again loudly proclaimed by the full band at 20 (now returned to the key of the opening) while at 28 the second subject appears again—this time in the tonic. This lovely theme is now sung by the English horn against softly sustained chords and light arpeggios in the harp. It is shortly joined by two clarinets and first bassoon. This is soon followed by a recurrence of the waltz-like figure and a more elaborate concert of bird voices in flute and oboe.

At 33 the oboe sings the lovely second subject while accompanied by harp and clarinets. After the employment of some subsidiary material a series of rapidly ascending scale passages brings a return of the vigorous opening theme and we hear the simple motive—



an interval of a descending fourth—tossed back and forth all over the band—all Nature is now exultantly alive. This soon leads into a *six-eight* rhythm with a slower tempo. Notice how the basses imitate the upper voices here and at 46—singing the same song but following one beat behind. Players *sometimes* do that when it is not intended that they should!

The *ritenuto* after 42 introduces a slower tempo. For the six bars before the *Allegro assai* (*Slow*) I would suggest six beats to a bar—but do not slow up too much.

The finale sets in at the *Allegro*, but be sure to begin quite softly if you wish to secure an effective crescendo. No great demands have been made upon the cornets and trumpets but they must be vigorous and brilliant at 51. After a sudden subsidence at 52 and an animated crescendo we reach a resounding and stirring conclusion.

The composer has provided no program for the overture. Each director or player may give his imagination free play and let the music weave whatever scenes he may best like. A fairly accurate interpretation should be arrived at if the music is but permitted to express itself—a proper slackening of the tempo for lyrical passages and a resumption of speed for the figured and more energetic ones. Careful attention will need to be directed to the counterpoint so as to assure a proper presentation of all essential voice parts. It is a very musicianly composition and will repay much careful and serious study.





By Arthur

Olaf Andersen

CAPITALIZING *on the* Depression

DO not allow hard times to get the better of you. The tendency is to sag and do as little as possible during these days of tough going financially. One should not feel impotent because of lack of funds over and above the bare necessities of life. If these things are provided for by your parents, which, in most cases, they are, then make the most of the golden opportunity to turn your brain work into preparedness for the future. Make the depression in one be the opportunity for advancement in another channel.

You have tried in vain to obtain a job of some sort to help along the family budget. You have endeavored in every possible manner to do something to alleviate the burden of your existence, but without success. Nothing can be done! Jobs are few and what there are must go to those who have dependents.

You are a student in school. You belong to the band, the orchestra, the glee club or you are interested in drawing, science or another subject. Now is the time to develop your mind, increase your technical ability and get the most out of the subject of your special interest.

It does not cost a penny to read. The library can supply you with all the information required on any subject desired from the making of clothes pins to the acoustical properties of a room with or without drapes and rugs.

Choose your subject. Outline for yourself a course of study. Stick to it

and in a very short time you will have something all your own that money cannot buy!

Take, as an example, the school boy or girl who is interested in music. Outline a course of reading as follows:

History of Music by Forsythe. Do not skim over it. Study it. Make notes on each chapter, memorize the important parts such as dates of births of the important men in music, the nature of their contributions to musical literature, the important events in their lives, the influences of others upon their work, the influences of their work upon others. Outline for yourself the growth and development of composition from the beginning up to the present day. Familiarize yourself with the most important works of Bach, Mozart, Beethoven, Mendelssohn, Wagner, Brahms, Strauss, Franck, Tchaikowsky, Debussy, d'Indy, Ravel and Schoenberg. List their compositions as to types, names and keys and then memorize your lists little by little until you feel secure in your knowledge. Thus far you have generalized in your reading and study.

Now, specialize! If you are a violinist, hornist, trumpeter, or a performer on any instrument or a singer, an organist or you are ambitious to become a director, a new field of study is open to you.

If you are a violinist make a thorough study of the viol family from the beginning. Acquaint yourself with the lives and attainments of the great

Italian makers of violins as well as those of the French and German schools. List those carefully in chronological order. Then begin work on the lives of the greatest exponents of violin playing beginning with the earliest and working up through the centuries to the present day. This will be a fascinating experience in research.

Again comes a new mode of procedure in classifying the composers for your instrument. Take your list of the compositions of the great writers separating and listing their works of violin pieces, sonatas and concertos. Aside from these writers there will be found many composers who specialized in violin music. List those and classify until you have as comprehensive and complete a catalog of violin numbers as it is possible to make.

All of this detailed work can be accomplished little by little and the resulting knowledge will instill into you a desire to become a greater performer and in every sense a finer musician; this, because you are capitalizing on the depression through making the most of your time and not worrying about what is going to happen in the material world. And, at length, after things in the world have somewhat righted themselves, you will be more ready, through your own efforts, to step forth a well-informed and thoroughly prepared student in your own field of endeavor.

The FRENCH Horn

By MAX P. POTTAG

Member, Chicago Symphony Orchestra

NO instrument has grown more in popularity in our school bands than the French horn. While only a few years ago but few of these instruments were in use, the erstwhile alto has now been placed on the back shelf and a complete quartet of French horns has taken its place. I have received letters from all parts of the United States confirming this fact. Even in small communities bandmasters, having realized the importance of horns in the high school bands, are adopting them.

Most amazing were the results of the high school players at the recent National Solo Contest in Evanston, Ill. As a judge I enjoyed listening to some of the finest horn playing of students of that age. In one case there was a truly excellent performance of the 1st Movement of the R. Strauss Concerto. Another soloist, playing the 2nd Movement of the same composition, displayed the most perfect Cantabile playing. It was exquisite. Quartet playing, too, was of the highest order, proving again that our school bands and orchestras are French horn minded.

Through past experience I have found that pupils may easily begin study of the French horn at the age of eleven or twelve, provided they are strong, healthy and not overtaxed by practice.

In starting, do not always begin with the usual C 1st leger line below the staff for the horn in F. Whatever tone is the most easily produced should be the nucleus, and the embouchure developed upward and downward. Slow playing must be exercised in the beginning, with special concentration on a good attack. The attack might sound slightly hard at first, but through diligent practice it will lose its roughness and become firm and clean. It is confirmation of the old adage, "Practice makes perfect."

The worst offenders in attacking are cornet players who have changed to

horn. Most of them compress their cheek muscles to produce their tones, instead of using their tongues.

Many beginners use a great amount of energy to play even the C major scale, from C the 1st leger line below to the 3rd space in the treble clef. This scale should be played with the easiest possible lip; crescendo ascending and a decrescendo

descending. Take a very deep breath; watch the attack; the tone; and the finish. A very good method is to play as follows:



(Continued on page 33)



What a Famous Arranger

has to say to

Young MUSICIANS



By
Mayhew
"Mike"
LAKE

AS I sit here I can almost see, and surely can feel, my young "gang" around me; all the smiling faces in my classes; they laugh at my ancient jokes and I am a kid all over again.

This has been fine for me. A few years ago when I was arranging for Herbert, Sousa, Roxy and others, I thought I never wanted to teach. The roster of names who, for some reason I couldn't fathom, thought I ought to teach them, included some more famous than I could ever hope to be: a concert-master of the foremost symphony and others known from coast to coast, but I didn't want to teach.

So I took a class at the Ernest Williams School—reluctantly. "But," I reasoned, "Georges Barrere teaches there and it hasn't crippled him. He's still the fastest whirlwind with a tone that hasn't gone off the gold standard. Also Pierre Henrotte is still holding down the most responsible violin position in the country, concert-master at the Metropolitan Opera House, and he's teaching at the school—and who is this guy 'Lake' to stick his nose up in the air?"

That class was a revelation to me. (I hope they don't see this.) They worked and had fun doing it. I want to say right here, "When pupils don't work, it is, many times, the teacher's fault—at least in part." Don't misinterpret this. I don't mean that every boy and girl who reads this should

take on an injured look and throw his books out of the window.

There are people, and boys and girls are people, who don't really care for music. There are others who think they care, but are "tone deaf." People who are "tone-deaf" cannot carry a melody. Others get to the point where they can use or enjoy good harmonies, but they're just as liable as not to give you a synopsis of their last operation, when you're ready to sob your heart out over some beautiful music.

Then there is the pupil with a really good ear who enjoys work—if someone else does it. He's talented, but he's always looking for "shortcuts." I had such a fellow in a show one time. He used to wake me up at all hours to show me some such things as that he'd found a "new" chord. What I said didn't always come out of the Bible. But, seriously, there is where the teacher either makes good or falls down on his job. To succeed he must make it so interesting for these "ear" pupils that they will dig and delve, on their own account. I've told my boys, "If I can work your enthusiasm up to a point where you'll dig for yourselves, then I will have accomplished more than I can ever teach you, because you will learn from good scores the best work of the best minds."

One time when I was arranging for Victor Herbert I scored a certain passage over which he was particularly enthusiastic, and he casually asked me

"With whom did you study?" I said, "With Wagner, Rimsky-Korsakov, with you." He laughed; naturally, Victor Herbert, with all his academic training, had never missed anything of value in all the classical scores. My friend Henry Hadley frankly states that he has learned more from scores than from elsewhere, and what a technician he is! For twenty-five years I was obliged, in my position, to delve, note by note, through the scores of the world's masters, and I advise my boys, and those who write me to get a good score card and, from it, copy off your own score in CONCERT KEY, transposing all parts into concert key so that your study will not be hampered by transpositions, then study it carefully and note how AND WHY certain instruments were employed. Note that I am speaking of ORCHESTRA SCORES, not band scores. All work must be from an orchestral foundation—not based upon what some uneducated musician has rehashed into Polygot Hurrah Transcription for band, wherein one lone alto clarinet tries to make himself sound like ten violas, probably against fourteen blasting cornets.

This score-copying may sound like laborious work, but it ceases to be laborious when you are interested, even anxious, to find just what this composer did for that effect. And it is the best school, and absolutely nec-

essary, for without years of application, of constant study and of finding what the best minds have done, it is folly to expect to get anywhere; that is, anywhere worth while.

I read recently an article which stated that in a certain city they now require the teachers to use a little "showmanship" to make it interesting for the pupils. That is exactly as it should be. It does not necessarily mean that the Spanish teacher must enter the class made up like a dancer, but it does mean that through the grind of dry rules there must be an element of human interest. It all simmers down to the "human" element. Too many youngsters have been made to hate the classroom. Too many music students have been driven to despise their practicing by this dry method of teaching.

How easy it is to explain "This is the rule." Break all the rules, but first let's find out what they are so we know when we're breaking them. Now, I want to write; write as you feel and what you feel, and what you want to write. We'll fight about mistakes afterward maybe. Then I want you to make a condensed score in CONCERT KEY, so you will still know where you are. Then you must score it for orchestra and for band, and

don't try to use seventy-five instruments if twelve will do. Remember, Kneisel did fairly well with only four and the Flonzaleys are still doing well with the same number.

In that way I had, last spring, twenty-six boys to conduct their own original compositions and arrangements, and Edwin Franko Goldman, who gave out the prizes, confessed that he had never dreamed such a thing possible.

Our classes were about as formal as a Saturday evening session at the local Rotary Club. And why should they be otherwise? I want my students to enjoy their work, not to hate it. They give me their attention when I want it; they wouldn't do anything to hurt me; they give me all they've got; and I'm rooting for them to get somewhere, where they can collect. I can't think of anything that steps up the old enthusiasm like the sight of a few dollars, even if they are sinking.

This same "human" element, backed by a little ability, holds good in dealing with the finest artists, and every artist in the country is a close friend of mine. I have some of the best known in my ensemble.

In closing, may I emphasize again: *For Those Who Are Teaching*—"Ride along" with the pupils and make

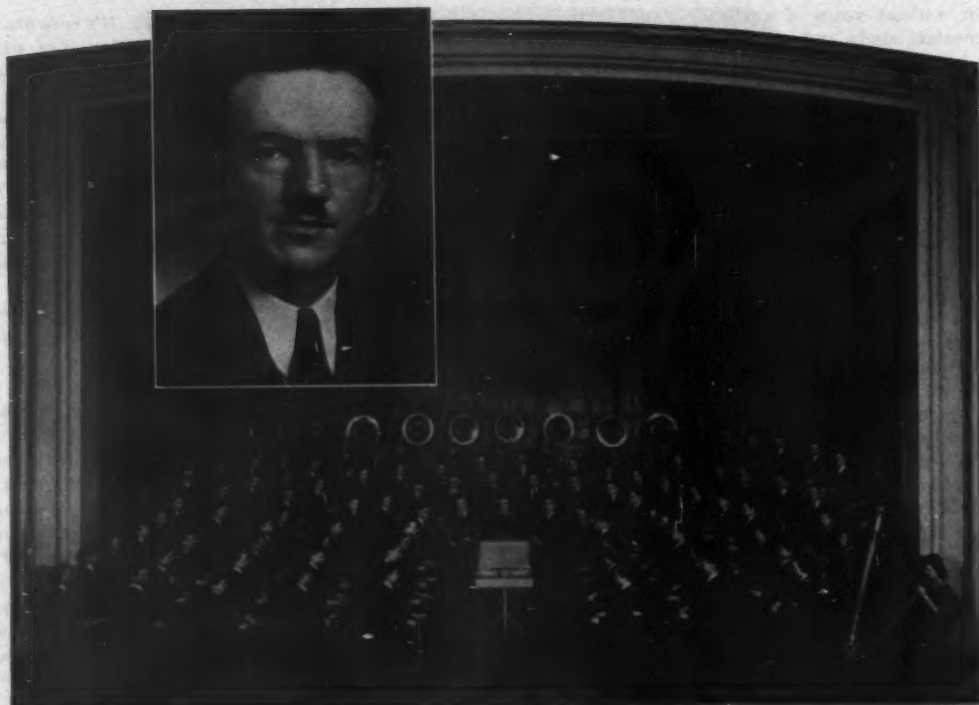
them enjoy it. It's sure-fire that, after a little relaxation, you will get one hundred per cent concentration. And let them know that you are interested in the progress and success of each one. Sometimes a pupil has an idea he hesitates to express. Encourage a free exchange of ideas. Possibly an explanation does not convince a pupil. He says "yes" but looks "no." That is the time to get at the piano or, if necessary, jot a few bars and play with a small ensemble, so you can prove your explanation to his satisfaction.

To the Pupils—Go more than half-way with the man (or woman) who is trying to steer you in the right direction, trying to save you some of the headaches he (or she) has had. What a break the boys and girls of today are getting, with instruments, teachers and everything! If you don't intend to make music your profession, you'll always be able to gratify that sneaking longing to play with some band or ensemble, and if you do make music your profession you'll have what many of the wealthiest people I know crave, and miss—the fun of making a living doing what you couldn't help doing if you had all the money in the world.

A Symphony in Gold



Mr. Lake's "Symphony in Gold" is a unique combination, in that it is made up entirely of brass and percussion instruments. Here is his personnel, every one a true artist: William Tong, solo cornet with Sousa and Pryor Bands, also NBC; Robert Beers, cornet with Lopez, Whiteman, and Rolfe Orchestras; Oscar Short, Cornet with Goldman Band, also Sousa and Pryor bands; Richard McCann, trumpet with Victor Herbert Orchestra and all phonograph companies; Joe Thomas, solo cornet with famous Joe Thomas Saxotet; Eric Hauser, French horn, Damrosch and all symphony orchestras; Wayne Lewis, euphonium and trombone, Goldman Band and Radio City; Jack Halloway, Conrad's Orchestra and all phonograph companies; Leo Zimmerman, trombone, famous Sousa soloist; Charles Harris, bass trombone, Sousa and Pryor Bands, also Roxy; Charles Randall, trombone, New York Philharmonic Orchestra, Pryor Band and Victor Phonograph; Al Pinard, famous stage soloist; "Big Jack" Richardson, tuba, fundamental of the Sousa band for many years (Mr. Sousa had the first sousaphone made for him); Fred Albright, drums, xylophone, vibraphone, Mannes Symphony Orchestra, Rolfe Orchestra; Harry Brauer, famous xylophone soloist, Roxy's Gang and Radio City, NBC.



One of the contestants and winners in the 1933 National School Band Contest was the Mason City, Iowa, High School Band. This Class A band placed in the first division. Carleton Stewart was their director. Pictured above is the author of this article, Don W. Wieder of Mason City.

How Mason City, IOWA, is MEETING the STUDENTS' Challenge

By DON W. WIEDER

TO keep the interest of high school musicians sufficiently high that they will work conscientiously throughout the school year to improve themselves is no simple task, especially when these students are faced with a wide variety of extracurricular and social attractions to absorb their time and effort. Moreover, the leader of these musicians has a short time—woefully short in terms of developing real proficiency—to make them reach a point of value to his organization.

In the opinion of Carleton L. Stewart, director of the Mason City, Iowa, High School Band and Orchestra, players are constantly offering him an unspoken challenge to hold their interest and to give them something new which will be a test to show their improvement. For this reason he has

utilized, in addition to a limited amount of music appreciation, several artificial devices.

The principal one of these devices is based on what he calls the "technique plan." It is used to determine chair rankings in band and orchestra and hence is constantly a source of competitive effort among the players. Further significance is attached to the technique plan because points earned through it play a large part in the awarding of a limited number of monograms, which the students prize highly.

That the plan has been successful is indicated by the facts that this band has won state championships for four consecutive years and raised its rank-

ing from eighth in the National Contest at Flint, Mich., in 1930, to third at the National in Tulsa, Okla., in 1931.

The technique plan was applied this year for the first time to the Mason City Orchestra and Miss Marjorie Smith, who is in charge of the strings, declared that although she had almost all new material to work with, as compared with more experienced players last year, the organization in six weeks was farther advanced than it was after three months last year.

Primarily, the plan is based on the passing, with a reasonable degree of perfection, progressive exercises in technique. Standardized instruction books are used and students work on the exercises until they can play them

proficiently. Graduated so that they become more and more difficult, these exercises can be perfected as rapidly as the talent and assiduousness of the students allow. The plan is applied to all instruments.

The technique plan, according to Mr. Stewart, gives the students something very tangible to work on, leaving their advancement up to their own initiative. Records are kept to show how much work the student has passed. The number of exercises a player of slightly less than average ability could be expected to pass is proposed and the students, it has been found, will put forth much extra effort to see how much more than the scheduled amount they can accomplish.

Student instructors, or the director, are the judges in declaring when the pupils have played an exercise sufficiently well to have it credited to them. The players have the right to take any decision made by the student instructors to the director if they believe it unfair, but only twice has this occurred.

Players are ranked in sections according to the total number of technical exercises they have passed. In order to have good players distributed on various parts, for example, it is considered a greater honor to play first stand of third clarinet than fourth stand of second clarinet. Changing of positions occurs frequently. Consequently no player feels sure of his chair and knows the person ahead of him can be outstripped by additional application. All students understand the plan thoroughly and the director has a definite check on their progress.

The plan was originated in Mason City in 1928 by Gerald R. Prescott, who is now director of the University of Minnesota Band. It has been carried on the past two years by Mr. Stewart.

Mimeographed blanks are filled out each week by teachers for each student and given to the director. Information on these reports consists of the number of technique exercises passed, how far the student has progressed and remarks by the teacher. These remarks may point out specific difficulties the student is having, the condition of the player's instrument or other pertinent observations. Each student also fills out blanks each week showing the amount of practice daily. The director files these blanks to provide a week to week record of the students' progress and problems.

Awarding of monograms in Mason City is based on attaining points, made sufficiently difficult so that only

a third to a half of the players qualify. These points offer great opportunity for the student to use his ingenuity as well as receive credit by the established standards. Small letters are given for 350 points and large for 400.

Points awarded are: *Required Points*—Technique (12 weeks) 50 points; — Contest Number, 90 points; — Contest Number, 90 points; total, 230 points.

Special Points—Bringing new member in organization, 25 points; each public appearance with chamber group or as soloist (band and orchestra appearances not included), 5 points;

Will there be a National Band Contest in 1934? Will there be a National Orchestra Contest in 1934? Or if these contests are to be held biennially, which of the two will be scheduled to take place this spring? What city, or cities, will host either, or both of these contests? This will be part of the discussion decided upon at the Third Annual Band Clinic, to be held this January 4, 5, and 6 at Urbana, Illinois. Come if you can. If you can't come, read all about these stupendous decisions in our January issue.

serving as student teachers, 25 points; each additional 12 weeks of technique, 50 points; member (bona fide) of musical organizations outside of school, or members of high school orchestra if working for band monogram, or member of high school band if working for orchestra monogram, 10 points.

All students who wish to compete with the organizations in state contests must pass the required points. Points for monograms are only good toward letters in the school year in which they were earned. This tends to make for rapid development of musicians, a problem faced by high school directors who only have a few years to deal with their students.

A grade of 90 is required in order to pass the contest numbers for credit. The points awarded for passing these selections were raised considerably this year. Intensive practice on them is not started until five or six months after the opening of school, the theory being that the general talent of the individual should be developed through

technical exercises and sight reading before the concentrated drive on contest numbers is inaugurated.

Under special points are several items designed to insure continued interest in the groups, broaden the students' perspective and also serve as advertising for the band and orchestra. The support of the community is considered, of course, essential to their welfare.

Only because of the popularity of the band were sums raised in community wide campaigns to enable it to make its two trips to national contests.

For each new member who is brought into the musical organization and who stays, a player is given twenty-five points. As a result, the entire organizations are a complete corps of salesmen, pointing out to other students the desirability of becoming a band or orchestra member. If a new member is a little lax in attendance, the director calls this fact to the attention of the student who enrolled the new member. The older player assumes the responsibility of making the new students more interested. This feature enables the student who lacks sufficient musical talent to qualify on other points to work hard and win a monogram. And his work should be recognized, for it is valuable to the organization.

Giving students points for each public appearance with a chamber group or as soloists, exclusive of band, broadens the education of the player, increases his confidence and provides highly desirable advertising for the band. The latter factor, it has been found in this town of twenty-three thousand, is one well worth while as well as getting the citizens to support the organizations when the need arises. Twenty chamber groups have been formed from the members of the band.

"We have had notices in the newspaper," Mr. Stewart explained, "calling attention to the fact that soloists and chamber groups will be provided for occasions for the asking. Service clubs, churches, clubs, lodges and trade organizations have heard the players. The applause the musicians receive as individuals, it seems, proves to be a big encouragement to the students to continue working."

Participating regularly in a musical organization not directly affiliated with the school is also recognized as beneficial to the students' abilities. Sunday School orchestras, the Municipal Band and the Civic Orchestra draw considerably on the high school for talent. Advanced students who give

(Continued on page 28)

Mr. Horn Advances His Problems on the TROMBONE



John
J.
Horn

Director of Instrumental Music in the Coal-dale, Pennsylvania, Public Schools. Teacher of brasses at the Ernest Williams Summer Music Camp.

IT is an established fact among musicians that the greatest secret of all musedom is the playing of a chord of three tones, simultaneously, not arpeggio work, but a sustained chord of three distinct tones.

Some of our greatest artists have gone through a long career of playing and have never been able to perform this so-called miracle, and other players of less importance have made a great deal of money and also created a great name, through the natural gift of producing this so-called miracle of the trombone or other brass wind instruments.

This is one of the real secrets that has been jealously guarded by prominent artists who have been fortunate enough to acquire the knowledge and knack to perform this seemingly impossible stunt.

It has been performed with great success by some of our leading trombonists, who have worked it in cadenzas and song melodies, but it is only of recent date that the secret has leaked out.

In order to perform this stunt, the player must possess a strong voice, which should be cultivated to a certain degree of surety and tone quality.

A little study along the lines of voice culture and ear training will be a great help to all who wish to perform this stunt, for the top note of the chord is sung by the voice, while at the same time the lower tone is produced on the instrument; by this it is meant that the voice sounding the top note, with the instrument the lower note at the "same instant," not before or after, but at the very same moment, produces the harmonic fifth, thus making the chord of three tones.

As an illustration we will take the chords as follows, explaining the tones to harmonize in unison. Thus we have a chord of three tones.

Incredible as this may seem, that

the voice and instrument will produce a perfect harmonic fifth, nevertheless this is possible, for it has been demonstrated time and again.

To make a perfect chord it requires many things, one of which is a perfect ear for pitch, or tone determination, for it is, of course, absolutely necessary that the top note be in perfect pitch of the same volume as the blown note, for the least deviation either way and the chord will be lost.

The question may arise that the voice would be distinguished from the tone of the instrument, but this is not the case when the chord is artistically performed; it sounds a perfect chord, and all with the same tone color.

The other chords mentioned are all acquired in exactly the same manner, the only requisite being that the top note produced by the voice be of ab-

solute pitch and volume.

This will require time, patience and plenty of practice in order to become perfect at chord production.

Such melodies as the "Last Rose of Summer," "Blue Bells of Scotland," "Lost Chord" and many others can be performed with a sustaining chord.

The same effect can also be produced on the cornet, but it is not so pleasing, because of the higher pitch of this instrument which would require the voice to be raised in order to sing the top note clear and distinct.

Therefore we find that the best results are obtained by using the trombone and euphonium.

Chord playing is not adapted to ensemble work, as the tone is too light and would easily be covered by the other instruments of the ensemble; its greatest use is found in the cadenza.

Sustained Chords

Exercise. Sing the top note

Play the lower note

Study chords as given in same manner as EXERCISE B

Cadenza.

Chords

Cadenzas are played *Rubato*, create a style, observe the positions as given, also the chord, requires a flexible embouchure.

The Fourth in Miss Troendle's New Series On Great Composers:



Their Struggles Toward Success

FOR unparalleled ease of production, probably no composer can rank with Mozart. He tossed off operas, symphonies, oratorios in the most incredibly short space of time and amidst surroundings anything but conducive to creative thought. He had the amazing faculty of creating almost note perfect in his mind the writing of manuscripts which he dashed off with greatest dispatch. These he invariably left till the last moment, with the hapless performers awaiting rehearsal while the master scribbled off their parts, usually with a stern and almost frantic impresario standing over him.

Marcia Davenport, in her very worthwhile book on Mozart, depicts under what chaotic conditions the final rehearsals of "Don Giovanni" went under way. The master loved bowling and while awaiting his turn he dashed off page after page, leaving his scores under a stone when it was his turn at the game he so dearly loved and was loath to forego.

Mozart's early life was as favorable to his great and precocious development as it was fatally injurious to his health. He was drilled systematically in all the rudiments of composition as well as the mastery of the piano (clavichord) at an age when most children have barely learned to talk. And then came the weary years of being dragged around from court to court in an effort to exploit the child prodigies (Mozart's sister was also remarkably gifted). Traveling in those days was something for even a strong man to reckon with; days upon days in stuffy, lurching coaches; lack of cleanliness or even decency, much less nourishing food at the precarious inns; and then the endless performing at the homes

of capricious noblemen who were equally capricious in their remuneration.

It is small wonder that Mozart grew up small and undersized. It is also not to be wondered at that his personality, denied of its childhood of recreation and play and dominated by a stern and dictatorial father, should have remained childlike, vacillating, and incapable of business acumen. Producers fattened their wallets on the earnings from his operas, which even in his lifetime were quite unusually successful. Poor Mozart, unused to decision or responsibility (he was under papa's thumb as long as the latter lived), was entirely without money sense.

His wife was as irresponsible as himself, a pair of light hearted children who thought nothing of dancing the night through if the occasion presented itself. Nevertheless Mozart's life was filled with pathos. He was no match for the intrigues and cabals of his contemporaries. He simply could not cope with his environment.

He loved clothes and his collection of many colored and gold trimmed coats was the pride of his life. Not

the least of his creditors who made life miserable for him was his tailor.

His last and unfinished composition, the immortal Requiem, was commissioned him by a certain count who wished to pass it off as his own composition (a bit of dishonest vanity common in those days), but Mozart, already stricken with the disease that was to cause his death, fancied that the tall grey footman who brought the request from the unknown count was an "ambassador of death." Ready for death and sure it was not far away, he wrote his death song in a passionate race for the greatest of all stakes, a tiny measure of life after the span is up.

"What of the pitiful funeral?" (Davenport). "What of the important Baron van Swieten who came back into their poor world from his great one to arrange for a pauper's funeral? What of the straggling group that gathered in the chapel to hear the corpse blessed, and then huddled under their umbrellas, because the weather was too bad to endure?"

Mozart was dead, but his music in all its freshness and spontaneity still lives.

Miss
Theodora
Troendle







A FIRST division winner in the recent National School Band Contest was the Mooseheart, Illinois, High School Band. Under the direction of George S. Howard they placed second in the State Contest in both 1930 and 1931. In the National Contest in 1930 they placed fifth, and in the 1931 National Contest they went up two notches, taking second place. The Mooseheart Band is a Class B band. *Picture, left above.*

UNDER the direction of James B. McKenna the Highlands High School Band placed in the second division at the 1933 National Band Contest in Evanston. The Highlands Band is a Class B band from Fort Thomas, Kentucky. In 1931 this band won first place in their State Band Contest, and in 1932 took second place. *Picture, right above.*

TRANSPORTED to Elmhurst—the scene of the 1933 National Orchestra Contest—from Adrian, Michigan, in private cars, the Adrian High School Orchestra helped show their appreciation to the loyal parents, citizens and faculty of Adrian by rating in the second division. For two years there have been no State Contests in Michigan, but it was because of past records in various competitions that the Adrian Orchestra was allowed to attend. Being in the neighborhood of the World's Fair this summer, the Adrian High School Orchestra played a concert on June 3. Paul L. Rainier is the present conductor of the orchestra. *Picture, left center.*

HAVING two high school bands in Class A in the same town is quite a coincidence. Hammond, Indiana, is the town in this case, and the two bands are from the Hammond High School and the Hammond Technical High School. Our story is about the Technical High School Band. At the National in Evanston the band placed in the second division in Class A. In 1931 their director, N. W. Hovey, coached them to a third place victory in the State Band Contest in Class A. In the same year they took first place in the Chicagoland Musical Festival. *Picture, right center.*

MORE competition in Class C is wanted by the Geneva, Illinois, High School Orchestra. Although having an incomplete instrumentation, the Geneva High School Orchestra entered the State Contest at Cicero and placed in the first division. At the National Contest this orchestra rated in the second division. This was the first year the G. H. S. O. had ever participated in an orchestra contest. Their conductor is Fred R. Bigelow. *Picture, left below.*

FROM eight instruments in 1923 to over a hundred piece band in 1933 has been the jump of the Carbon County High School Band of Price, Utah. Contributions, amounting to \$5,000, were raised by the band to send them to the 1933 National Band Contest. This Class A band placed in the second division in the Playing Contest and in the first division in the Marching Contest. It was at the time in 1923 when they had those eight instruments that their director, Edgar M. Williams, came to Price. *Picture, right below.*

Eavesdropping

By MARIANN PFLUEGER

IS YOUR ORCHESTRA ALL TUNED UP FOR THE COMING CONTESTS? WHAT DOES YOUR BAND THINK OF THE CONTEST NUMBERS? ARE ALL THE PROSPECTIVE SOLOISTS BURNING THE MIDNIGHT OIL? WE MUST KNOW THE INSIDE DOPE. GET THE FACTS AND DATA TO US BY THE 10TH OF JANUARY.

Quick, Watson! A Sousaphone!

What to do, when you have a good sousaphone player—without a sousaphone!

The Withrow High School Band of Cincinnati was recently confronted with that most puzzling problem when Ralph Harlan enrolled at the Withrow High School. However, Mr. Smith, the band director, easily solved this. He decided that the band ought to have, and needed, another sousaphone, so a new one was purchased, and the problem was solved.

Mable Hafer, News Reporter Sturgis, Michigan

A family orchestra! Dr. Joseph E. Maddy says that if there was an organization of that kind in every American home, it would provide wholesome entertainment for our young people.

This Stoeckle Family Orchestra is comprised of Harry, drum major of the Sturgis High School Band; Theoda, member of the band; and John and Janet, twins. Mrs. Stoeckle, their mother, is president of the Band Mothers Club. Although what part Mr. Stoeckle takes in the family orchestra is not mentioned, I presume he is the one who buys the instru-

ments. So you see they have quite a musical family, everyone being represented in some way. (Picture below.)

Solo Champs Nabbed

What happens to all these solo champions after they graduate from high school? Want to know? Well, I've picked up the trail of four of them.

Caught up with them at the North High School, Des Moines, where they played before two assemblies. They are a woodwind quintet, and composed of Ruth Wedd of Longsford, Kansas; Donald Robinson and Phil Young of Chicago; and Professor Parkinson and his son, Schubert, from Le Mars, Iowa.

Besides numbers played by the quintet, Schubert Parkinson played a bassoon solo, "Hungarian Fantasy," by Van Weber; and Phil Young gave an oboe solo, "Beneath Thy Window," by Lethrere.

One particular number played by the quintet was called "Elevator." It was composed by Professor Parkinson after he had ridden in an old-fashioned lift in a department store.

Gooding Wins First

In a band contest at the National Grange Convention held in Boise, Idaho, November 18, the Gooding, Idaho, High School Band won first honors. There are sixty boys and girls in this band. Mr. W. S. Berryessa is the director.

For Xmas

On December 17 a Christmas vesper service was held in the Parsons, Kansas, High School auditorium. The high school and junior college orchestras accompanied the high school and junior college choruses. Soloists on the program were Mrs. Chapin, Mrs. Cowden, Mrs. Beck, E. Hunter, and M. Callahan.



Featuring classical, popular and novelty selections, the Austin, Minnesota, High School Band and Orchestra will present a concert December 20 under the direction of C. Vittorio Sperati.

Sailor Jack, News Reporter, San Jose, Calif.

Music has been breaking all speed records in San Jose this fall. Among other groups that have been very active is the Triena String Quartet. The



quartet is composed of Frank Triena, first violin; Arthur Lack, second violin; Lucille Bates, viola; and Maurine Cornell, 'cello.

For his outstanding work on the violin Frank Triena has been accepted as a student at the Eastman School of Music in Rochester, New York.

Every Saturday morning a music program, sponsored by one of the music companies, is broadcasted over station KFRC to give young professionals a chance to play over the radio. On one of the November programs Katherine Green and Marjorie Johns, pianists; Frank Triena, violinist; Maurine Cornell, 'cellist; Winifred Fisher, soprano; and Kenneth Davies, baritone, performed. Usually some well known artist or musician is requested to listen to these programs and give opinions about the performances.



"Go Peel Me a Grape"

Named after that beautiful table grape, the Flame Tokay, the Lodi, California, High School Band answers to the name of the Lodi Flames. Does that mean we can call the band a bunch of grapes?

Grapes or no grapes, F. Erie Wright, one of the three twirling drum majors, has earned himself a S. M. twirling baton, and he says that the other two drum majors are already out scraping up the well known thirty-five subs. Mr. Sydney Halsey is the director of the band, and from F. Erie's letter I can tell that they all like their director very much.

Instrumental numbers on a program given at the Central High School of Lonaconing, Maryland, assembly were a violin solo by Kathleen Lashbaugh, a piano solo by Katherine Meese, and a selection by the orchestra.

Entertains Live Stock

Tired but happy the Parsons, Kansas, High School Band and Drum Corps arrived home after a busy twenty-two hour day at the Royal Livestock Show in Kansas City, Missouri. This was the seventh consecutive time that the Band and Drum Corps attended the annual stock show.

A five-mile parade did heaps toward wearing down the resistance of the musicians, but they didn't falter. In fact they were the only ones chosen to participate in the evening performance, leading the 4-H Club and their prize winning live stock in the arena.

North High Gives Concert

A concert was given by the North High School Concert Band of Des Moines on December 3 in the school auditorium. This was the first home concert of the ninety-piece band under the direction of Mr. Raymond W. Jones. Featured on the program were a brass sextet, a baritone and a soprano solo. The solos were accompanied by the band.

A New Newsie

A most successful concert was put over by the Lewis and Clark High School Orchestra of Spokane, Washington, on December 8, under the conducting of George Abeel Stout. The Glee Club Chorus also took part in the concert.

6 Mo. Old Wilson Contests

Picture No. 1

Here is the Woodrow Wilson High School Senior Orchestra sitting pretty for you. They hail from Middletown, Connecticut. The Wilson High School is a new school, having opened up in September, 1931. No time was wasted, and an orchestra was organized that same fall. When spring came and with it the State Contest, the Wilson High School Senior Orchestra braved the competition and received honorable mention. This contest took place only six months after the orchestra was or-

ganized. Mr. Frank G. Ford is the director.

Now that the contests are on their way, get your band and orchestra a tuning bar. Get in tune for that big event. Fifteen subs and it's yours. I'll be waitin' for 'em.

Groton Poses for You

Picture No. 2

All dolled up in their spiffy band uniforms are the members of the Groton, South Dakota, High School Band. In the background, to the right, is the director, Mr. H. A. Bergan.

Out of a high school enrollment of one hundred and fifty-two students, eighty of them are instrumentalists. Made up of forty-eight pieces this year, the band is now full instrumented. For the past three years the Groton High School Band has placed first in the Northern District Contest, the Northern District being made up of twenty-two counties.

Girls Only

Picture No. 3

These smiling girls, with their caps set jauntily on their heads, are the members of the Delta, Utah, High School Drum and Bugle Corps. Elcee Law is the drum major.

This drum corps is quite distinguished, being the only ladies' drum corps in the state of Utah. Besides participating in various school and com-

munity activities, the group has been featured at several out of town celebrations, among them the American Legion State Convention and the Black Hawk Indian War Veterans' Convention. L. S. Dorius is the director, and how I bet he is envied by every director in the state.

'Way Up in Washington

Picture No. 4

Three years ago there were no more than one-half dozen instrumental players in the Hoquiam, Washington, High School. It was then that Glenn B. Starr, a graduate of the University of Washington, came to look into the matter. And look into it he did.

Immediately he organized classes for both string and wind instruments. At the end of the first year an orchestra of about thirty members was formed. In March of that same year the orchestra entered the Washington Music Contest and received second place in Class A.

To raise money for the purpose of buying a number of instruments and to aid in paying for uniform band sweaters, a joint concert with the band was given. This picture shows the Hoquiam High School Orchestra during its third year.



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A Drum! A Drum! My Kingdom for a Drum

For the past three years Anna Levey has been a member of the Park City, Utah, High School Band in which she played the drum.

This past year she decided to enter the State Drum Contest, which was held at the University of Utah at Salt Lake City. Anna was the only girl entered in this contest.

When it came time for Anna to do her stuff, she discovered that she had forgotten her drum, but one of the music companies was kind enough to loan her one. Ah! It seemed as if everything was going to be okay after all. So Anna started out on her contest number. Half way through and brrrip—one of the sticks went through the head of the drum. Alas! What is going to happen now?

Up then stepped a gentleman—a rival in the drum contest—and offered her his drum. Anna gladly accepted, then rated higher than her kind gentleman friend, and came out with first place in the State Contest.



Some Boy, Arthur

When Arthur Harris was eleven years, he became a member of the Quincy, Illinois, High School Band.

Since then he has been very active in band, orchestra, ensemble, and solo work.

His first attempt at solo work—Arthur is a cornetist—was in 1931. The next year Arthur tried again, and placed in the First Division in the District, State and

National Contests. In 1933 he placed in the Second Division of the State.

Besides being first solo cornetist in the high school band, Arthur is one of the members of the brass quartet that placed in the First Division in the 1933 District, State and National Contests. The Quincy High School Band also followed in the brass quartet's footsteps and took their seats in the First Divisions of the three contests in 1933.



Life of California Exposed

California music was the theme of the last meeting of the Stockton, California, Junior Music Club. The "past" of music in California was exposed by Ruth Bradley and illustrated by a string trio. The trio was composed of Dorothy Currell, Lawrence Short, and Lauren West. They played "At Dawn-ing" and "California Melody."

Interesting incidents in the life of Henry Cowell, California composer, were related in a short talk by Allan Bacon, professor of music at the College of Pacific, who was a personal friend of Cowell. In memory of Cowell, and then, maybe, to get "even" with

the piano, two of Cowell's compositions were played—"The Three Irish Legends" and "Amiable Conversations." In both compositions are "tone clusters." These are obtained by striking the keys with the fist or playing with the elbow on the lower keys while the right hand plays the melody.

The meeting ended with a talk by Mr. Bodley, also of the College, urging all members to take part in the composition contest which closes next May—a contest sponsored by the Senior Club.

Versatile Virginia

From one instrument to another until she now has three down pat, has been the musical career—so far—of Virginia Volkman of Hammond, Indiana.

Before Virginia started attending any school she learned to play the piano. After entering the grade school, though, she became interested in the band and soon became a baritone player.

Her first victory and her first entry in a solo contest was in her seventh year in the grades. She dittoed her first place victory on the baritone in her eighth grade year.

Next came high school and membership in the Hammond High Girls' Band under the direction of Mr. Truman Welmer. In order to be a member of the orchestra Virginia learned to play the trombone. In her freshman year she entered the solo contest and was defeated in the first "round." This past spring, though, and now in her sophomore year, Virginia placed in the First Division of the preliminary and National Contests.

Next year she plans on entering the Solo Contest on all three instruments—the piano, baritone and trombone.

Get-Together in Cleveland

For the first time the Glenville High School Orchestra and the Choral Club, both in Cleveland, presented a joint concert at the John Hay Auditorium the second week in December. The orchestra, directed by Ralph E. Rush, played symphonic works, and the choristers, directed by Russell L. Gee, sang a capella selections. In the grand finale both organizations performed together.

Meet the Presidents

The gavel is pounded on the table. A hush comes over the room. "The meeting will now come to order."

When the votes were counted after the recent balloting at the Stillwater, Oklahoma, High School, Jack Elliott was elected president of the band and Wilbur Hall was elected president of the orchestra.

Jack is the solo clarinetist of the band and holds first chair. Wilbur holds first chair among the piccolo players and is the drum major of the band.



Special for Sophomores

Presenting a program specially for the sophomore class, a group of the sophs displayed their musical talent at the Glenville High School, Cleveland.

A clarinet duet, "Second Reverie," by Fabre Harris, was given by Lester Selcer and Sidney Landskroner. Emilie Binkowits entertained on the piano. Edwin Horowitz won the honor of being the violin soloist on the program after tryouts had been held to determine who the soloist would be. Schubert's "Moment Musical" was played by a trio composed of Morris Gordinsky, violin; Eugenia Schmidt, 'cello, and Ruth Segal, piano.

The Lost Chord—Found

What a surprise to find that you are a winner in a contest two weeks after all the other winners were chosen!

Ruth Stern of Cleveland had just this experience. She took her test and it happened that her test paper took it upon itself to disappear. And disappear it did, for two long weeks. When it was found, Ruth discovered that she was awarded a scholarship to the Oberlin College. Her fine work of Liszt's "Etude" on the piano contributed much to the winning of the scholarship.

Lenoir Plays Traitor

Since 1927 the Lenoir, North Carolina, High School Band has attended every annual Thanksgiving football game between the Universities of North Carolina and Virginia so that now it has become a tradition. The Lenoir Band takes turns playing with the university bands and does letter formation.

However, this year the U. of Va. did not send their band. Then the U. of N. C. authorities got their heads together and decided that it wasn't very nice to have two bands (the U. of N. C. and the Lenoir) play for the U. of N. C. and let the Virginians—the guests—out in the cold. So the Lenoir High School Band was loaned to the U. of Va. rooters, and the band played Virginian songs, and gave the visitors a tune to follow.

Lenoir was well represented on both sides that day as the drum major of the U. of N. C. band was none other than Clarence Courtney, a former Lenoir band member. There were also several other Lenoir graduates marching in the U. of N. C. band.

Meet Postville

Just received a last minute flash from Clifton Weihe to let us all know that Postville, Iowa, is on the map (look it up), and what is going on there.

On November 29, in the afternoon, a contest, between members of the band divided up in three divisions, was held. The cornets and baritones were in one division; the woodwinds in another; and the drums, altos, trombones, and tubas in the third. The winners from each group played in a concert presented that evening. Professor Charles W. Phillips is the director.

Music Helps Edit Paper

Music soothes the mind. That's what the editors of the *Fairbank Echo* think. Every time the paper is made up musicians from the high school play tunes while the editors toil and sweat. The last paper was made up to the tunes of

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the Harmonica Hurricanes, who are N. C. Stageberg, Donald Frchette, and Mervin Murphy. Such songs as "Long, Long Ago," "Little Brown Jug," and "Old Black Joe" have helped to ease the work of the eds. Wonder what would happen to the paper if the musicians played a jig?

Hastings Starts Series

The Eleventh Concert of the Sixth Season of the Vesper Concert Series was presented by the Hastings, Nebraska, High School Band and Orchestra, November 19, under the direction of M. H. Shoemaker. Numbers on the program were "From the Western World," Allegro Risoluto by Dvorak; "Show Boat Selection" by Kern; "Evening Star" from Tannhauser by Wagner; "Air Louis XIII" by Ghys; "Waltz Idyll" by Boger. The second part of the program consisted of "Columbian" March by King; "The Pilgrim Grand March" by Lake; then a clarinet solo by James Caton—"Shower of Gold" by Bouillon; "Moonlight on the Nile" by King; and "National Anthem" by Bagley. The first part of the program was rendered by the orchestra, and the second part by the band.

Hear Ye, Interlochenites!

Please note. Virginia Lyon is your News Reporter and Subscription Agent. Hand all news, pictures, and subs to Virginia, and she will do the rest. You're all familiar with Interlochen, Michigan, I am sure. Well, that's the place.

Meet New "Newsie"

Dorothy Bennett is our News Reporter at Magnolia, Arkansas. She is the secretary of the Magnolia High School Band and says that they are working hard to get a baton for their drum major. Mr. Crumpler is the director.

The Fourth Annual Concert was presented by the Cooperating City Schools of St. Louis County to the Missouri State Teachers Association the early part of November. Wayne F. Sherrard conducted the All County High School Orchestra.

An Unsung Heroine

When the Otterbein, Indiana, High School Band won the District Contest in their class last spring, they had no regular uniforms, and the community thought it was high time they had some before the State Contest took place. But nothing was done about it.

Then a fine, old lady, who doesn't have a child in school, came, unsolicited, to the rescue. She perfected the necessary plans, and she herself signed the short term obligation, thus making herself financially responsible for the cost of the equipment. She says she wanted to do this because she loves the youngsters.

Even though the obligation has at this time been paid back, it doesn't lessen the glamour of the act.

Among the Sunflowers

When Director Parman arrived at the Dodge City, Kansas, High School to take charge of instrumental music last year, the orchestra numbered twelve musicians and the band about

the same. This year there are fifty-five in the orchestra and forty-seven in the band.

So far this year the band has appeared in parades; played an open air concert, which was broadcast over the radio; and played a concert at the Southwest Free Fair. Lately the orchestra has played concerts for the Parent-Teachers Association and the Kansas State Teachers Association.

Plans have just been completed to give a joint orchestra concert with the Garden City High School. One hundred and ten members will take part.

Oral Stevens of Park City, Utah, tells us that they're getting in tune for a tuning bar, and that we can expect the well known fifteen subs any day now.

Some Fun

A band concert, given by the Girls', Boys', and Junior Bands of the Hammond, Indiana, High School was enjoyed immensely by those who heard it. Besides many outstanding numbers played a few humorous sketches were given. The Cuckoo Melody was played and the chorus was sung by the musicians. Then a parody on the "Arkansas Traveler" was played by the Boys' Band. Much to the audience's amusement Herr Louie and the Weasel appeared and aided the band in putting over this selection.

Agent Joseph Mastrangelo of Peekskill, New York, sent us a raft of subs, and we know all you Peekskillians are going to like the S. M.

This 'nd That From Charles City

What a stir the Charles City, Iowa, instrumental music organizations are going to cause in the coming spring contests!

With a senior band of eighty members and a junior band of thirty, and with more music enthusiasm than they ever had before, there's no telling what will happen. To stimulate more interest in the band, this year a point system has been inaugurated whereby at the end of the year an attractive medal may be earned.

A marching band was organized this fall and has paraded at home football games. Now they are called on quite often to take part in parades. Glenn Bluhm is the Drum Major and Justin Larson is Sergeant.

Through the efforts of the Band Mothers Club—just organized this fall—the Charles City Drum Major has a S. M. baton, and the library gets thirty-five copies of *The School Musician*, which band members check out as they do any other library book. Leo J. Schula is the director of the band.

In Little Rock, Arkansas, the Band Mothers Club are out sub chasing, and we received a mighty nice list of subs from them.

Sunday Concerts Begun

An hour of "Old Favorites" was presented by the Charleston, West Virginia, High School Band and the Charleston High School Symphonic Band Ensemble the early part of November. This was the first of a series of Sunday afternoon concerts. The

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bands have arranged to go out to various high schools in the county and give concerts in combination with the local school organizations. J. Henry Francis is the director.

For selling a certain amount of tickets for one of their concerts, musicians at the Belvidere, Illinois, High School were awarded a year's subscription to *The School Musician*.

Send Out Music and News

Every other Tuesday afternoon at four o'clock on station WRVA, Richmond, Virginia, may be heard *The Monocle Review*. This program is arranged and given by the John Marshall High School students.

At one of the Tuesday sessions John Cortopassi played a violin solo, accompanied at the piano by Shirley Jones. First John played "La Ginsinga" and later on in the program, "Estrellita."

On the next broadcast Earl Shuford and Henry Irwin were featured. They played "Harmonica Harmonies."

Subs are starting to bounce in from Sturgeon Bay, Wisconsin, where Carroll Squier is starting them off.

Off on a Cruise

With newly elected officers the Faribault, Minnesota, High School Band is all set to embark on one of the busiest seasons ever. Their first appearance will be at an assembly, and then they plan to play at all the home basketball games.

The pilot and the mates are Jack Floyd, president; Selma Boldt, vice-president; John Adams, secretary-treasurer; Carmen Tribault, librarian; Charles McCrea, business manager; and Clem Hutchinson and Selma Boldt, student directors.

Waukegan, Illinois, is very subminded right now. Just received a list from Harry Rice, the High School Band Treasurer.

James Rome, News Reporter Lake Geneva, Wisconsin

Held in Whitewater, the Wisconsin District Band Clinic proved to be a success. Band directors were invited to come and bring with them a section of their band, or even all of it.

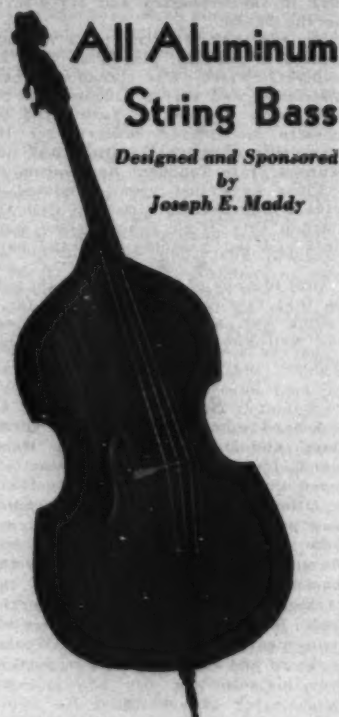
First the Whitewater High School Band played, and then the Whitewater Teachers College Band played. Mr. Sidney Mears is the director of both these bands. Required contest numbers for both State and National Contests were played.

Next on the program was the clinic band. About sixty musicians from surrounding towns made up its instrumentation.

Marching and drum majoring took their turn next. This took place in the gym.

James Rome, drum major of the Lake Geneva High School Band, attended this clinic, and took in quite a few pointers. He sends this warning, "Look out for L. G. H. S. Band."

Soon the drum major of the Dodge City, Kansas, High School Band will be strutting a good, old *SCHOOL MUSICIAN* baton.



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Big Rapids Makes Merry

Plans for a Christmas concert have been made by the Big Rapids, Michigan, High School Orchestra. This is scheduled to take place on December 21. As yet the complete program of the concert numbers has not been given out.

At the last concert, it also was the first—for the semester—held November 29 by the Music Department, the high school auditorium was packed. The chorus opened the program, and the orchestra came next on the program. Albert Rider is the conductor of the orchestra. The clarinet trio went over big. Members of it were Mary Jane McGill, Robert Stewart, and Charles Wood. Beatrice Whorley accompanied on the piano.

On Armistice Day the Sanford, Maine, High School Band led all the school children in a parade.

Walter Steele, News Reporter, Lancaster, New York

The thirty-six members of the Lancaster High School Band have been on the go since the beginning of the semester. Under the direction of Mr. Mario Schermenhorn, the band has participated in many civic programs, in assemblies at the school, and, probably the most important of all, in the concert given by the Rochester Choral Club in the high school auditorium.

Mr. Schermenhorn's aim is to get together an organization of over seventy-five members, consisting of a junior and a senior band. Right now the band is up to its neck in preparing for a concert that they will give in the near future. An elaborate schedule for basketball games and other scholastic activities, besides participation in the annual Western New York Festival at Fredonia, is planned for the latter part of the year.

Louise Parmelee, News Reporter, Traverse City, Mich.

At the Traverse City High School they begin with the third grade up to make up their instrumental organizations. Never too young to learn. They have a senior band of 55, a senior orchestra of 40, a junior band of 40, and a junior orchestra of 56. Besides these large units there are a brass quartet, a clarinet ensemble, a string quartet, and a trio.

The High School Band has had the privilege of broadcasting over the NBC network during the National Cherry Festival in both 1932 and 1933. Mr. Dewey D. Kalember is the director.

Semi-Permanent Staves for Your Blackboard

By H. R. Jakey, Halley, Idaho

HOW often have you wished that you had your blackboard lined with staves? Practically every instructor of music has wished just that many times. That liner that you have been content to use never seems to be close at hand when you want to use it. Perhaps you have thought of painting those lines on by your self but did not have the white paint or a

brush small enough for the work. Some times the administration will object to lines being put on a board with paint when the room may not be used for music in a year or two.

In fifteen minutes however you can line your black board in a very satisfactory manner. All that is necessary is a three foot ruler and a piece of white crayola.

Draw your lines horizontally across the board at about an inch and a half apart. This distance will vary with the size of the room. You will find that you will have to use quite a little pressure in order that the lines will show up as you want them to but by going over them several times they will be clearly visible at forty or fifty feet.

You now have lines which will not erase but which may be washed off with a little turpentine or kerosene.

You will find that it is best to use a soft chalk on this board as a hard chalk will scratch the lines.

The tailor who cuts out the girls' bathing suits ought to be placed in charge of the government budget.—Florida Times-Union.

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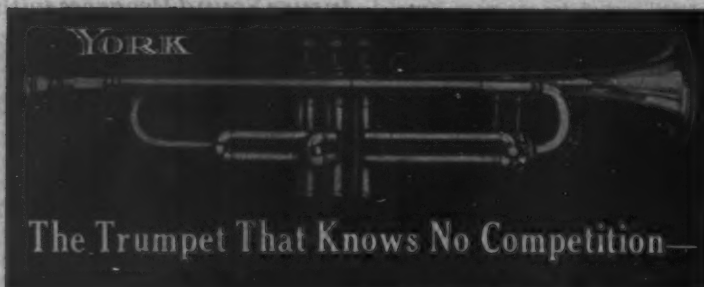
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"E"—Only one guide and one slot, making it absolutely impossible to insert the piston incorrectly.



Patented

Meeting the Students' Challenge

(Continued from page 15)

Instructions to other students are also rewarded for their extra effort by payment in points.

"One of the shortcomings of the technique plan," Mr. Stewart stated, "is that it does not place enough emphasis on development of fine tone. It does involve consistent practice, however, and this leads to tone improvement. Also, it provides rapid progress of students to a point where they can handle the execution intricacies of contest numbers—a problem hard to meet in high school where sometimes we must, in only six months, create from a totally inexperienced player one who can, for example, master a part in Wagner's 'Rienzi Overture.'"

The technique plan is used in determining chair rankings until about three months before contest time. As contest time approaches, the students are ranked on grading of their ability to play the contest selections. A few students are then able, because they are especially alert in making progress, to take precedence over others who held those positions merely because they had played longer and hence went through the routine of passing more technique.

These later changes give the director the most valuable players where he needs them most at the critical contest time. More than that, in Mr. Stewart's opinion, it is another device to challenge the students to study more industriously.

Kind Words

I feel that this publication is too interesting and valuable for just a few boys in the band to subscribe to. I am constantly urging my boys to read and study the contents of *THE SCHOOL MUSICIAN*. I am taking a second subscription for this year as I intend to place this copy in our school library so that more of my band boys may become acquainted with the splendid articles appearing in this publication each month.—C. W. Alsop, Director of the South High School Band, Columbus, Ohio.

We wouldn't be without your splendid magazine for even one issue.—W. S. Berryessa, Director, Gooding, Idaho, High School Band.

I received the October issue which I enjoyed reading very much. This magazine should be read by every band member in the United States.—Charles Stipac, Tooele, Utah.

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DR. RAHTE MUST BE JOKING

Little six-year old Harry was asked by his Sunday school teacher: "And, Harry, what are you going to give your darling little brother for Christmas this year?"

"I dunno," said Harry. "I gave him measles last year!"

"Could I see General Blank?"

"I'm sorry, but General Blank is ill today."

"What made him ill?"

"Oh, things in general."

Cannibal Prince (rushing in)—Is it too late for dinner?

Cannibal King—Yes; everybody's eaten.

The following letter was received by a company which manufactures corn syrup:

"Dear Sirs:

"Though I have taken six cans of your corn syrup my feet are no better than when I started."

"The evening wore on," continued the man who was telling the story.

"Excuse me," interrupted the would-be-wit, "but can you tell us what the evening wore on that occasion?"

"I don't know that it is important, but if you must know I believe it was the close of a summer's day."

Theodore Hook, the celebrated London wit, once sat in a coffee house gazing at a pompous individual. The latter sent a waiter to ask if there was anything he could do for Mr. Hook.

"I was just wondering," was the genial response, "if anybody could possibly be as important as he looks."

"Hello."

"This is Mrs. Jones. Will you send some nice cutlets right away?"

"I'm sorry, Mrs. Jones, but we haven't any cutlets."

"O, well, send me a couple of nice lean porkchops."

"We haven't any porkchops either."

"Then a small sirloin steak will do."

"We haven't any steak."

"For heaven's sake, aren't you Smith, the butcher?"

"No, I'm Smith, the florist."

"Oh, well, send me a dozen white carnations. My husband has starved to death by now."

Son—Father, what is college bred?

Father—College bred, my son, is made of the flour of youth and the dough of old age.

Freshie—Who-ee! A senior just spoke to me.

Soph—What did he say?

Freshie—Get out o' my way, you little wart.

Boy—Isn't it queer how history repeats itself?

Dad—Yes, why?

Boy—Well, you remember telling me about the time you were expelled from school—?

New Football Player—Coach, old boy, what am I going to play today?

Coach—End and guard.

N. F. P.—But I have never played those positions.

Coach—Well, you'll learn very quickly. You just sit on the end of the bench and guard the water bucket.

"All this talk about back-seat driving is the bunk. I've driven a car for ten years, and I've never had a word from behind."

"What sort of a car?"

"A hearse."

Soph—What is the difference between a cat and a comma?

Frosh—I'll bite.

Soph—A cat has its claws at the end of its paws; a comma has its pause at the end of its clause.

Old Salt—Once in New Zealand I was caught in a terrible earthquake.

Visitor—Were you frightened?

Old Salt—Not at all. I can tell you the earth trembled more than I did.

In Hollywood they tell this story about William Tibbett, famous western sheriff and father of Lawrence Tibbett. A riot broke out in a small town and the local constable wired Tibbett to send aid. In a short time Tibbett arrived. "What!" said the constable, "just you, only one man?"

"Well," answered Tibbett, "there is only one riot, isn't there?"

Actor (modestly)—As a matter of fact, I have received letters from ladies in almost every place in which I have appeared.

Rival—Landladies, I presume.

Barber—Would you like a bottle of my famous hair restorer, sir? We give a pair of rubber gloves free with each bottle, to prevent hair growing on the palms of the hands after applying it.



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The School Musician

230 N. Michigan Ave. Chicago

Clinic Program

(Continued from page 7)

SATURDAY, JANUARY 6, 1934

9:00 a. m.—Lecture on Marching Band and Demonstration of Special Formations, using the National Clinic Student Band.—R. F. Dvorak.

Exhibition of Baton Twirling—Philip Burman, Twirling Drum Major, University of Illinois Bands.

1:30 p. m.—Meeting of newly elected officers, if desired.

GENERAL INFORMATION

Note—This program is intended to be flexible enough to permit minor changes to accommodate additional talent, which may be secured, and to meet the desires and requirements of a majority of the bandmasters who will attend, as indicated by the questionnaire.

The changes which may be made will be based on the replies to the questionnaire, which has already been mailed.

Special subjects of interest to only a limited number will be handled in special groups in charge of an instructor at times to be announced at the Clinic.

Arrangements have been made for a short course in Baton Twirling to be given by Philip Burman. This will be open to all members of the Student Band, without charge.

HOTEL ACCOMMODATIONS

The principal hotels are the Inman Hotel in Champaign, and the Urbana-Lincoln Hotel in Urbana.

Additional Hotels are the Beardsley, and the Hamilton, in Champaign, and the McClurg in Urbana.

Bandmasters are requested to make their reservations direct with the hotel preferred.

BACK TALK

In her comment on an article in "Eavendropping," the "editress" of that department got badly mixed up on the sex of Euterpe. This fair creature was not of the sterner sex. She was a woman. She might have been a good old sport, but a "good old fellow"—never.

She was one of the nine muses, all of them were the daughters of Jupiter and Mnemosyne. In order that you may avoid further errors of this kind I have copied the list from Bullfinch's mythology, viz.:

Callopo was the muse of epic poetry. Clio was the muse of history.

Euterpe was the muse of lyric poetry and song.

Melpomene was the muse of tragedy. Terpsichore was the muse of choral dance.

Erato was the muse of love poetry.

Polyhymnia was the muse of sacred poetry.

Urania was the muse of astronomy. Thalia was the muse of comedy.

So there you have the list of all these celebrated ladies. You may pick out the one you like best and leave the rest for me.—Dick Rahte, Mount Carroll, Illinois.



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S. M. Personalities

Mariann Pflueger: Any one of the fifty thousand boys and girls who read her sparkling column, "Eavesdropping," every month could doubtless compose a more brilliant and fantastic word picture of this smiling individuality. For she is well known to school musicians and their directors, throughout the country, and she has made a place for herself in their respect and good graces that is above and beyond the scale of popularity.

Miss Pflueger is a native of Chicago and is a graduate of Schurz High School of this city. Within the business offices of your official magazine, where the rush of detail lays a restraining hand upon that gayer side of her personality you have seen when you have met her at the subscription counters at the National Contests and the Music Supervisors' Conferences, Miss Pflueger becomes an important and serious factor in the process of rolling out each new issue of *THE SCHOOL MUSICIAN*. Almost every part of the work is influenced by her direct contact or supervision. She is enthusiastic over the successful contents of each issue, and eager that they may reach friendly hands, directly, and without delay.

It was in the Circulation Department that Miss Pflueger first became a part of *THE SCHOOL MUSICIAN* staff. And this remains, doubtless, her busiest interest. She can enthuse more over an order for thirty-five subs, which begets a drum major's baton, than any other single event in her day's work. But she also enters into the editing of her news department with eagerness unrestrained, and she enjoys immensely her widespread correspondence with school musicians and directors in forty-eight states. After that, she loves her home life, plays the piano, and for recreation prefers swimming and tennis.

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Who's Who

Jess Gridley
Cicero, Illinois

is elected to

The School Musician's Hall of Fame

(Picture on front cover)

TRAVELING one hundred and fifty miles, twice a month, to take cornet lessons is an indication of just how much in love one can become with his instrument. That is just what Jess Gridley, now of Cicero, Illinois, did when he lived in Savanna.

Our story goes back to Savanna, Illinois, where Jess entered the boys' band. He was only six years old and played an alto horn. A few years later the cornet took his fancy, and he began the study of this instrument under the direction of the Bandmaster, Mr. Bremicker.

Such interest and desire to get ahead did Jess show, that his father took him to Chicago—one hundred and fifty miles away—twice a month to study under the tutorage of Mr. Albert Cook. This course of study continued for over a year.

It was not long after this that the Gridleys moved to Cicero—just a half step from Chicago—and Jess again returned to the city for lessons, at Bush Conservatory. Finding that his

other subjects in school took up so much of his time, Jess discontinued these lessons, but kept up his cornet practice at home. During his sophomore year at the J. Sterling Morton High School he found it possible to take lessons from Harry Jacobs. The following year he became a member of the band, under the direction of Mr. John Minnema, and was given the fluegel horn to play, taking lessons from Sam Magas.

Then came the National Solo Contest at Evanston, and Jess entered on the fluegel horn. This was the first time he had ever entered a solo contest. Jess says he was very much surprised when he was placed in the First Division as he had expected nothing of the sort during his first year of study on this instrument. His high school band also placed in the First Division in the National Band Contest in Class A.

Next contest, Jess plans to enter and is aiming to repeat his past record.

The Fairyland of Music

By MABEL WILLSON

There's a quaint little village in your home, my dear!
A village full of joyousness, love and cheer.
The houses in that village have doors of purest white,
With now and then some other doors as black as darkest night.

Within each village house there lives a group of fairies bright,
Spirits of the sunshine and of the pale moonlight.
Elves forever dancing—Gypsies wild and free,
Soldiers—Hunters—Sailors—all happy as can be!

At times there's grief and sadness, but always you may know,
God's loving care is over all—he guards them high or low.
And from within the village homes there comes a soft refrain,
A promise of a time to come, when all is well again.

So open wide the Ivory doors, throw wide the black ones, too,
And hear how all of Music Land is waiting there for you.
The elves will dance, the soldiers march, the hunters blow their horns,
When you with firm and steadfast hands have opened wide the doors.

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**The
FRENCH
Horn**

(Continued from page 11)

using the rest for taking breath and preparing for the next attack. This way we learn to blow *through* the horn and thus develop an even flowing, round, full tone.

In trying to produce a big tone, a common mistake is often made by blowing extremely hard, consequently laying excessive pressure against the lips. The easy flow of air *through* the horn is the secret of the tone desired, the tone that carries.

With a range of three and one-half octaves on the F horn, the lightest possible embouchure should be our goal, so that the change from low to high notes, and vice versa, will be easy. It is almost needless to mention that a little more pressure is required for the upper register. A range between the G below the staff and G on top of the staff (the most natural) should be developed at first, to later extend in both directions. Let us remember that the object in playing the French horn is to give beauty, sureness, and volume of tone, with a proper amount of clean technic.

If too much attention is given to technic, the tone quality *will* suffer. Here, also, I have in mind a very talented player of the recent contest. His aim was to display great skill in technic, rattling off his number at high speed with a pretty but small tone, leaving even the judges struggling to analyze what he had to say. This is what I call "fast and sloppy." Had he played his solo in the proper tempo, had he paid more attention to tone and a cleaner technic, a much more satisfactory performance would have been the result, for the boy is a talent. I am citing these cases for the benefit of our young artists of the future.

Unsatisfactory experiences of the average player tempt me to say a few words about the single B \flat horn. I do not generally recommend the use of it, as there are so few players who really produce a pretty, natural French horn tone on this instrument. The tone quality is hard; the intonation is poor. Anyone wanting to use the B \flat horn will be wiser to purchase a double horn in which the weight of the instrument does much to improve the tone quality, and at the same time the player has the chance to overbridge the worst register of the B \flat horn by playing it on the F horn.

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WANTED: To buy first class conservatory system oboe, Heckel system bassoon, aluminum bass, at a real bargain. Nothing but first class stuff will be considered, and the price must be right. Write H. M. Williamson, Principal, Williamson High School, Williamson, West Virginia.

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FOR SALE: Selmer conservatory system Oboe—virtually new, having only been used a few times. Maker's guarantee still covers instrument. Write A. Patterson, 1208 Wood Street, Texarkana, Texas.

FOR SALE: Tenor Banjo—Epiphone Recording A Nineteen Frets; "Concert Pitch"; extra head; electric bulb and extra strings; Excellent condition; Cost \$145.00; Sale price \$65.00 including nickle music rack. Also Domino Guitar, (six string)—like new; canvas case; \$20.00. Address Mrs. Carrie Hopkins, 2732 West Montgomery Avenue, Philadelphia, Pennsylvania.

FOR SALE: Pair Leedy Hand Tympani, with trunks; Leedy 14 x 28 bass drum; Ludwig 12x17 street drum, red shell black hoops. Exceptional bargains. Write Robert C. Baxter, 617 Woodbine Avenue, S. E., Warren, Ohio.

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FOR SALE: Musicians Eton Jackets, Black, white pearl buttons, wonderful bargains, \$2.00; Orchestra coats \$2.00; Tuxedo suits, latest style, \$10.00; Tuxedo coats \$5.00, \$3.00; Brown Tuxedo suits for directors \$10.00; Directors coats, all kinds, \$2.00; Bargains in scenery; Chorus wardrobe. Free lists. Al Wallace, 2416 North Halsted Street, Chicago, Illinois.

FOR SALE: CONN Tenor and Bass Trombones (F attachment), Gold, Double Bell Recording Euphonium; complete outfits. HOLT, BBb, Tuba and trunk, Symphony model. All practically new at wholesale prices. D. Claffy, 3932 Pine Street, Philadelphia, Pennsylvania.

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FOR SALE: King Euphonium (double bell baritone) silver with fine case, all like new, \$45.00. Cundy-Bettoney-Boehm system—silver clarinet, just been repadded, complete with case \$23.00. Holton cornet, silver, with case \$15.00. H. C. Class, 3609 Storer Road, Cleveland, Ohio.

FOR SALE: 20 "Rich Lane" Clarinet Reeds. Just pin a dollar to this ad and return to W. G. Havin, 3547 E. 161st Street, Cleveland, Ohio.

Given for your Rehearsal Room



This sounding bar is of the highest quality special alloy metal of which the rich sustained tone is definitely perfect in pitch at all times. The rubber sounding ball eliminates all harshness of impact when struck against bar. There is no mallet to lose or misplace—the rubber ball is merely flipped with the finger to produce the tone. Resonator is wood finished in the beautiful new Black Frost finish. Bar may be used horizontally or hung on the wall by a hanger provided for that purpose. "A" for orchestra. "Bb" for band.

Given, postpaid, with 15 yearly subs at 60c each. Only 6 cents a month for 10 big issues, any one worth ten times the price. Bandsmen! Orchestrans! Get this for your rehearsal room.

THE SCHOOL MUSICIAN
230 North Michigan Ave., Chicago, Illinois

Take Your Choice

Nothing like a strutting Major-domo with a sparkling new baton, to pep up the Band. Take your choice of one of these.

It Won't Cost You One Penny

It's a gift. And what a gift! For a snappy well equipped drum major is the pride of every band. No school band is complete without one. On parade a strutting majordomo always starts the applause. Here is the way you get the complete drum major's outfit for your band absolutely free. Go out and get thirty-five of your band members to subscribe to The SCHOOL MUSICIAN, official organ of the National School Band, and Orchestra, Associations. A full year's subscription costs but sixty cents—Two-Quarters-and-a-Dime. That pays for ten big issues—every month except July and August. Send these thirty-five subs, with your remittance, to The SCHOOL MUSICIAN; and your choice of these two batons, and the instruction book, "How to Twirl the Baton," will be sent to you at once post paid and absolutely free of all further cost.

Your Band really needs Both

The Junior Baton, illustrated on the left, is made of a new metal which is light, yet strong, and is chromium plated so that it glistens and sparkles in daylight or under electric lights. It weighs but sixteen ounces and is 34 inches long. It is designed for straight signal work. The shaft is 3/4-inch diameter, is correctly balanced and weighted, yet it is light enough so that it will not tire either boy or girl on a long parade. The ball is practically undetectable. You may handle it, use it, and abuse it without worrying even if you do drop it on the pavement.

The Spiral Twirling Baton is just like the signal baton except that it is specially designed and balanced for twirling. Length 36 inches—weight twenty-six ounces. With the instruction book and a little practice any boy or girl can quickly master the art, and your band will have a drum major that will be the headline attraction of the outfit.

All this for only 6 cents a month

What is the enrollment of your band? Fifty? Maybe a hundred! And all we ask is that thirty-five subscribe to the finest magazine published for school musicians. Only sixty cents a year. Only six cents a month. Every issue is worth ten times that amount. The SCHOOL MUSICIAN tells you in stories and pictures how to get the most out of your instrument; how to march; who is winning the prizes; how to organize a dance band or a drum corp. It gives you all the news and pictures of other school musicians and school bands and orchestras. You'll lose half the fun of being a school musician if you don't read the SCHOOL MUSICIAN.

Leading directors and artists will tell you just how contest numbers should be played—to win. You'll laugh at the jokes, and you'll get a thrill when you see your own picture or a story about yourself. Every issue will fascinate you, and you will read it from cover to cover. And there are ten big issues, all for sixty cents a year, only six cents a month.

Act Now. Get Results!

Hundreds of school bands have sent in subs for their entire enrollment—with no free prize. Here is your chance to get this wonderful outfit for only thirty-five subs. This offer is limited. Besides you need the outfit right away. Get started. Get this over for your band. You can. It's up to you.

THE SCHOOL MUSICIAN

230 North Michigan Avenue
CHICAGO, ILLINOIS

This Book Tells All



"How to Twirl a Baton"

YOU can't imagine the fun there is in Twirling a Baton until you try it yourself. It is a good, healthy exercise, too.

The instructions in this book are written especially for the layman who starts from "scratch."

Every movement has its illustration and diagram with a simplified and easy-to-understand description.

It is possible to learn the secret of this fascinating art in a few hours of practice all by yourself.

Can't you imagine the "kick" you'd get out of twirling a shining baton out in the back yard even if you never intended to show 'em what you could do on parade?

Nearly every Band and Drum Corps is looking for a Twirling Drum Major. In many organizations the Twirling Drum Major works independently of the regular drum major. However, one Drum Major can do both if he desires.

This Book is included Free with Your Outfit

COLORED ARTISTS WIN WORLD FAME

THE colored artists of America have won a warm place in the hearts of music lovers the world over. Theirs is a distinctive type of modern music, blending a peculiar plaintive quality with life and fire and red hot rhythm. It sets pulses throbbing and feet a tapping wherever youth holds sway.

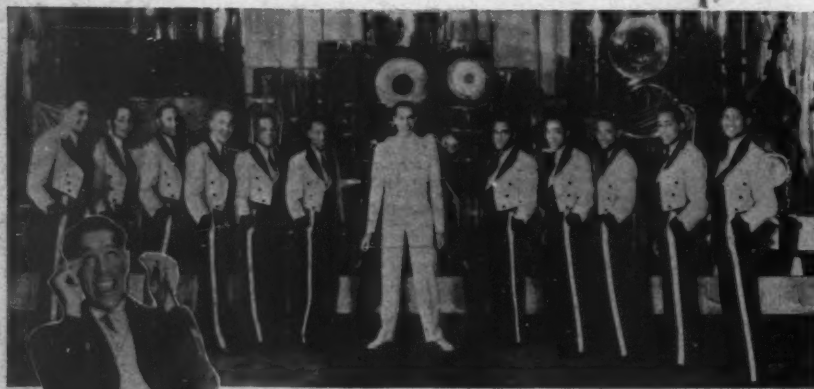
Here we present three leading exponents in this popular entertainment field. Duke Ellington's Band recently returned from a triumphal European tour and now headed for Hollywood to make a feature picture... Cab Calloway's Band, the pride of the Cotton Club, New York City, and booked for an English tour in the near future... Mills Blue Rhythm Band, now broadcasting daily in New York and also booked for an European tour.

Each of these bands has its own faithful following and its own distinctive style. But in one respect they are exactly alike—their preference for Conn Band Instruments, as shown in the stories beneath each picture. Modern music demands late model Conns with their pace-setting improvements for speed in technic and richer tone quality.

Ask your Conn dealer to let you try a late model. Or write for free book and full details on the instrument of your choice. Mention instrument.

C. G. CONN, Ltd., 1242 Conn Bldg., Elkhart, Ind.

DUKE ELLINGTON IN LONDON (Above, right)—Here is the Duke's great dance band as it appeared during its London engagement where it scored a tremendous hit. (Inset)—The Duke, himself, with the smile that captivates audiences on both sides of the world. There are seven enthusiastic Conn users and boosters in this band including: "Cootie" Williams and Fred Jenkins with their Conqueror Trumpets; Otto J. Hardwick, Alto and Bass Saxophones; Johnny Hodge, Alto Saxophone; Harry H. Carney, Alto and Baritone Saxophones; Joe Nanton, Trombone and W. Brand, Bass.



CAB CALLOWAY'S BAND—The inimitable "Cab" is a showman without a peer and his band delights millions with its modern melody. In this organization Lamar Wright plays a Conn Conqueror Trumpet; Walter Thomas plays a Conn Baritone Saxophone; Adolphus Chestnut, Conn 8B Special Trumpet; Harry White a Conn 24H Trombone and Cab—(inset below)—the great master of ceremonies, autographs his photograph to us with this significant sentiment—"Conn holds its own with me—Yeah, Mo!"



MILLS BLUE RHYTHM BAND—A favorite with dance and radio for its unforgettable style, all its own. Seven members of this band use Conn instruments as follows: George Washington, Trombone; Hayes Alston, Alto Saxophone; Ed Anderson and W. Jones, Conqueror Trumpets; Gene Mikell, Alto Saxophone; Wethington, Soprano and Baritone Saxophones; and Joe Garland, Tenor and Bass Saxophone. They bought Conns after careful comparison to be sure of having the best possible instruments for their exacting work.



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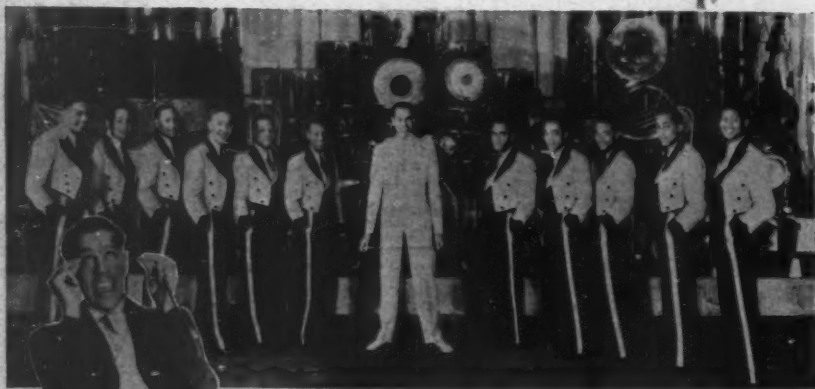
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